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SYLLABUS

OF A

COURSE OF SIX LECTURES

ON

EARLY ENGLISH LITERATURE.

(Beowulf to Faerie Queene: 400—1600 A. D.)

BY

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NO. 1.

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THE LANGUAGES OF THE WORLD,

According to Max Müller, in his *Science of Language*, seem reducible to *three* great families, with certain generic differences in the formation of their bases or roots. The following general table (which might be made much more complete) is intended to show the relation of *English* to its cognate languages of the *Teutonic* branch of the great *Aryan* or *Indo-Germanic* family.

I.
"ARYAN" FAMILY OF LANGUAGES:

In which the words are all reducible to roots of *one syllable*. These roots can combine together to any extent, hence copious grammar and organization.
(cf. *hist-or-ic-al-ly*.)

Indic. (Sanskrit.) Indian Dialects. Gipsies.

Persic. Modern Persian.

Celtic. { 1. Cymric = Welsh-Breton-Cornish.
2 Gaelic = Scotch-Irish-Manx.

Italic. (Latin).. { 1. Italian.
2. French.
3. Spanish.
4. Portuguese.
5. Provençal.
6. Wallachian.

Hellenic. (Ancient Greek.) Modern Greek.

Slavonic = Lettish-Polish-Russian.

Teutonic. { 1. High (*Hill*)-German. Modern German.
2. Franks—mixed with Gauls (French).
3. Old Norse (*North German*). { Danish, Swedish, Norwegian, Icelandic.
4. Goths.
5. Frisians.
6. Old Saxons.
7. *Anglo-Saxons—English.* } *Low (Coast) Germans.*

II.
"SEMITIC" FAMILY:

With words of *two syllables*, with three consonants in each.
(cf. *Jacob*, *Daniel*.)

Arabic.—Phœnician—Egyptian.

Hebraic.—(Old Testament.)

Aramaic.—(Chaldee.) (Syriac.)

III.
"TURANIAN"? FAMILY:

With roots of *one syllable*, but no power of combining, hence no grammar nor organization.
(cf. *Can-ton*, *Hong-Kong*.)

Mongolic. Chinese.

Turkic.

Finnic (Uralic). { Lapps. Finns. Hungarians.

&c.

&c.

LECTURE I.

The first English, their first poetry (heathen, 400–650 A. D.). English language, laws, legends, beliefs, etc., akin to German and Swedish; all of same stock (Teuton). Teutons occupy North Europe, Latins South Europe; so in America. Why?

Three great world races: *Aryan*, Semetic, Turanian (?) Seven *Aryan* tribes: Hindoo, Persian, Celt, Greek, Latin, Slav, *Teuton*. First news of Teutons, 350 B. C.; threatening Rome, 102 B. C.; Armenius (a Saxon) defeats Romans (Varus), 9 A. D.; Alaric (a Goth) takes Rome, 410 A. D.; Alaric's burial, cf. Moses'.

Seven Teuton Tribes: (1) *Old High Germans* (modern Germans), wrote many early poems, *Nibelungen Lied*, 1150 A. D. (2) *Franks* (conquered Gaul, became French). (3) *Old Norse* (Swed. Norway), wrote *Eddas*, 1130 A. D. (4) *Goths*, Bp. Ulfilas wrote *Bible* in Gothic, 365 A. D. (5) *Frisians* (Friesland) wrote *Law Codes*. (6) *Old Saxons* (modern Dutch), wrote *Heliand*, 830 A. D. (7) *Anglo-Saxons* (Angles, from Angeln in Denmark) wrote richest literature of all modern nations, 71 poems still extant.

English first settle in Britain, 449 A. D., next 150 years fighting British Celts. "Britain" becomes "England," 750.

Tacitus heard English songs sung on continent ere 100 A. D. *Widsith*, or *Traveller's Song*, oldest English or modern poem extant—(fragment of 143 lines), 400 A. D English character seen in this first poem: Love of travel, adventure; every man at first his own poet, priest and king —primitive life. Uses of literature in showing nation's character better than history. *Widsith*, wandering minstrel, "Correspondent"! Gleemen sang nation's songs on gods and heroes of race (Odin, Thor, Tuisco, Arminius, Walhalla, etc.). Tribes thus reminded of common origin. Master and serf touched harp in turn (see Cædmon at Whitby, Alfred in Danes' Camp). Ale-hall songs lost! Why? Combined into longer heroics and epics.

Waldere, lost English epic, 450 A. D.—fragment 62 lines. The story in Latin and old German (Walter and Hildegunde).

Deor's Complaint, in six stanzas with refrain; oldest English lyric; sung in Friesland about 449 A. D.(?) Its fatalistic refrain: "That was overcome and so may this." Cf. "Heorrenda" in German *Gudrun*.

The Ruin, 33 lines, best old English lyric, fatalistic.

Heathen Charms and Incantations: *For bewitched land:*

"Erke! Erke! Erke! mother of earth!
The Almighty God grant thee, the Lord, the eternal,
Fields fertile and flourishing, autumnal and vernal, etc.
Hail to thee earth! who brought'st men to birth.
Fertile be thou defended of God," etc.

Charm for Sudden Stitch; For Catching Swarm of Bees ("Sit you down, ladies, to the ground sink," etc.).

Old Proverbs and Gnomic Verses.

Much of old English heathen poetry and customs destroyed by Christian missionaries; but some preserved in runic inscriptions (which monks couldn't read) and in *Eddas*.

Love Poetry: *Wife's Complaint, Husband's Message, etc.*

Beowulf, the Teuton Iliad.

Beowulf, greatest epic of old Teutonic tribes, in 43 cantos, or 3184 double lines; begun about 400 A. D., *written* in England about 700 A. D. Author unknown. Its origin and gradual growth. Its *historic* basis: Sea fight of Swedish Hygelac and Frankish Theudebert, 512 A. D.; Hygelac beaten; his nephew, Beowulf, leads warriors home to Sweden, and wins fame as a swimmer.

Its *mythic* basis: This Beowulf, "heroized" and deified, is confounded with earlier mythical Beowa, an Aryan sun-god! The Dawn, Spring.

The myth, developed on continent, is brought with first Angles to Britain. Historic Beowulf disappears (?) in poem.

Two central adventures: (1) *Beowulf's fight with giant Grendel*—in Denmark: King Hrothgar builds *Heorot* (Hart Hall) for warriors, feasts and songs. *Grendel* attacks them, killing twelve a-night; *Heorot* is abandoned. Beowulf comes at dawn to aid Danes and attacks Grendel, who escapes with loss of arm, and is slain next day in northern den.

(2) *Beowulf slays Fire-spitting Dragon and is slain*—in Sweden. Beowulf as king, and old, attacks Fire-spitting Dragon in sea cave; wins treasures, slays dragon and is slain. The fight, the cave, gold and gems of ocean's depths. Burial of sea kings; ship, horse, armor, burned together at Hrones-ness; burial mounds on Swedish and British coasts.

Other episodes: Fight with Grendel's mother. *Fight in Finnsburg*: Hengist's fight in Friesland, 449 (?)

Characteristics of our first ancestors shown in *Beowulf;* their religion, customs, manners, heroism, love of sea, bravery and fatalism ("weird"); pe⁴ names for sea, ship, king. Gold, its uses and its curse (so in Milton, *Eddas* and *Nibelungen Lied*); death-land, the myth, the sacrifice.

Mythic meaning of *Grendel*—"the grinder;" the winter's frost; anthropomorphism; *Beowulf*, the sun-god; *Fire-spitting Dragon*, the wintry sea; Beowulf and Dragon: good and evil in conflict; (so in Ragnarock, Muspel, Götterdämmerung.) Beowulf poem, its full significance, cf. *Paradise Lost.*

Scope of English mind seen in English epics, as in English Empire, and in Anglo-Saxon race around the world.

Extracts (in old and in modern English). *Seaking Skyld.* Beowulf's burial song. Alliteration—its origin and rules: two emphatic words in first half, and one main word in second half of line begin with *same consonant*, or with *different vowels;* sometimes only one main word in each half. (See *Cædmon's Hymn* in this Syllabus, page 10.)

QUESTIONS.

1. Write out and learn the chief tribes of the Aryan race; also the families of the Teutonic tribe.

2. Name in order the chief early heathen poems in Anglo-Saxon; and state briefly something of their contents.

3. State the main plots of *Beowulf*, giving the mythic and historic origins of the poem, its dates, form, extent, meaning.

4. What are the rules of "Alliteration?" Show how alliteration is overdone in modern newspapers.

LECTURE II.

The Creeds of Our Forefathers.

Odin and Thor worshipped in England until 650 A. D., in Germany until 800, in Iceland (discovered 860) until 1000 A. D. Heathen poems and rites destroyed by Christian missionaries to root out old worship—except in Iceland; some heathen relics in old English and German literature.

Icelandic Eddas (2 books, first in verse, with 39 heathen hymns and poems to Odin, Thor, etc., collected in 1130, by Saemund Sigfusson; second, a prose commentary written about 1230 A. D., by Snorri Sturlason) preserved much of what our fathers thought of origin of the World, Man, Deities, Time, Space, Life, Death, Good and Evil.

> "It was Times' morning when Ymer lived;
> No land, nor sea, nor cooling waves;
> Earth was not there, nor heaven above,
> Naught but a void and yawning gulf,
> But verdure none."
> (*From opening hymn in "Eddas."*)

Norway's tyrant king *Harold, the Fairhaired*, drove independent princes from Norway. They settled at *Viken* as outlaws—hence "Vikens" or "Vikings." Thorer (brother of "Rollo, the Ganger") fled to Iceland 880 A. D. Best Norse families join him. Iceland the first Teutonic Republic. People there debated national affairs at public meetings, free from Harold's oppression. There they carried old songs and legends from Norway and Sweden; surrounded by wild nature, ice mountains, volcanoes, etc., they grew strong and fearless, and scoured the sea for a living which the land denied them—hence "Sea Kings." Their natural surroundings affected their beliefs—their ideas and ideals were vigorous, crude, gigantic.

Long ere Heaven or Earth appeared there was Space: North and South. In the North was *Nifelheim*, home of death and darkness; in the South was *Muspelheim*, home of fire and light, and "Surtur," lord of final flames.

Origin of Giants and Gods:—Twelve poisonous rivers flowed into *Nifelheim* and froze; half melted by heat of

Muspelheim these poisonous drops formed giant *Ymer;* from *Ymer's* feet sprang a giant with six heads and all the "Frost Giants" of the North. *The Cow Audumbla* nourished *Ymer*, and licking salt stones bore *Bur*, the father of *Boer*. *Boer* married a giant's daughter, and begat ODIN, VILI and VEE, who formed the Northern Trinity.

Odin was father of all other Teutonic gods, heroes and kings. Jord or Earth, daughter of Odin and Night, became Odin's wife and mother of Thor. Odin's family, twelve gods and twelve goddesses, were all flaxen-haired and beautiful.

Creation of the World:—When Odin, Vili and Vee began their reign they slew giant Ymer; his flesh made the land, his blood the sea, his hair the trees, his skull the arch of heaven, his brain the clouds. Odin, Vili and Vee took sparks from Muspelheim to shine by day and night.

(For as yet)

"The sun knew not where his dwelling was;
The moon knew not what power she possessed;
The stars, they did not know as yet their dwelling place."

The earth was flat and circular and borne up at four corners by dwarfs, "North," "South," "East" and "West." Giants were banished to *Jotunheim* (giants' home) or *Utgard; Midgard* (middleyard) is earth or home of men; *Asgard*, home of gods.

The Iggdrasil (Ash) Tree of Life; its three roots: 1st, in Nifelheim, guarded by poisonous serpents; 2d, in Jotunheim, watered by "Well of Mimer," where wisdom lies; 3d, in Asgard with Gods, near "Urdar Fountain" where sit the three Fates or "Norns:" "Past," "Present" and "Future." The three Norns are foes of gods. The gods come on *Bridge Bifrost* (the Rainbow) for council to Urdar Fount. The *Iggdrasil* is eternal, like humanity and outlasts Odin. Odin, the "all father"—but a power above and before him.

Origin of Man and Woman:—Odin, Vili and Vee made first man and woman, *Ask* and *Embla*, from drift wood on beach. Odin's two ravens *Huggin* and *Mumin* (Thought and Mind) fly over world and tell him all.

Odin's children: *Thor* (the "Thunderer" "Thursday," his Hammer "Mœlnir"—the "mauler"); *Balder* (the best of all the gods); *Heimdal* (the white god, guards the rainbow bridge); *Tyr or Tiu* (worshipped on "Tuesday," a one-handed god); *Niord* and his two children *Frey* and *Freya* (Northern Venus), *Bragi* (the boaster); *Iduna* (gu the apples of life).

This mythology—original or borrowed? distorted from Babylon or Israel?

The principle of Evil: Loki; his three children; *Fenris* (the wolf), *Jormungand* (the serpent), *Hela* (Hell); their growth; the gods alarmed. *Fenris* chained by *Tiu* (lo[illegible] hand).

Goddesses and Valkyries: Freya ("Friday," Odin's wife). *Valkyries* serve in *Walhalla*, where all warriors go who die in war. The Norse loved fighting. cf. Germans and English—death the door to other life. War the pastime in Walhalla.

The Love-sick Frey and fair Gerda. Thor's adventures. Giant Thrym steals the Hammer, and asks Freya for wife. How Thor recovers it by his "maid" Loki; marriage customs 'mong Norse. Thor with goats in peasant's hut; Thor in glove of giant Skrymir; Thor in "Jotunheim," eating match of Loki and Loge (fire); Thor and drinking horn; Thor and the cat *Elli*—explanations in nature; Thor and giant *Hymir* a-fishing—fight in the boat; bad omens.

Balder's dreams. His mother Freya swears all things not to hurt him. Loki takes mistletoe to blind Hodur and Balder falls! Dismay in Asgard! Hermod's ride to Hela; Balder's burning on ship "Ring-horn"; his wife Nana (Blossom) heart-broken; horse and ship burned! Odin's magic ring and hope-word; Hermod's vision of Hell; Balder detained below; Loki chained; wife Siguna stays by him with cup until day of Ragnarock.

Twilight of the Gods:—Deceit cause of their fall. Powers of good and evil contend. Storms, plagues, murders.

"Then shall brethren be each other's bane,
And sisters' children rend the ties of kin.
Hard will be the age, inconstancy prevail
An axe-age, a sword-age, shields oft cleft in twain
A storm age, a wolf-age ere earth shall meet its doom."

Rocks fall; *Fenris* loose, swallows sun and moon. *Jormungand* lashes sea over land; stars fall; sky bursts; *Surtur* rides out in flame; Bifrost breaks; battle of Ragnarock; Fenris and Odin; Jormungand and Thor, Surtur and Frey; Loki and Heimdal, Tyr and Garm (dog of Hel) all slay each other. World ended; universe burnt away! Afterward?—a new heaven and a new earth!

QUESTIONS.

1. State what you know of the dates and compilation of the *Eddas*.

2. Name the chief gods and goddesses of the Northern Mythology; who were the Valkyries? What did they do?

3. State the Northern origin of the world and man.

4. State briefly the history or meaning of *Viking* and *Iggdrasil*.

LECTURE III.

Introduction of Christianity, 596 A. D. Pope Gregory and the Angles ("Angels") in slave market at Rome. Kent first Christianized. King Edwin (633 A. D.) of Northumbria holds council to discuss "new religion." The Alderman and the Sparrow—"Such is Life." Character shown in this story. Effects of Christianity on English mind. "Culdees."

King Oswy defeats heathen Penda at Leeds, 655 A. D., destroys last heathen gods in England, and founds Whitby monastery. St. Hilda its Abbess.

Cædmon (680 A. D.), a cowherd at Whitby, first English poet known. Bede's story of his conversion and inspiration.

Cædmon's hymn—First poem ever composed in England (notice *black* alliterative letters ; see rules, Syllabus, page 5).

nû sculun **h**ergan **h**efaenricaes ward,
metudaes **m**aecti and his **m**odgidanc;
werc **w**uldurfadur, swa he **w**undragihwaes,

Eci dryctin, ô**r** **a**stelidae
he **a**erst scôp **a**elda barnum
heben til **h**rôfe, **h**aleg scepen ;
tha **m**iddungeard **m**oncynnaes ward,
Eci dryctin, **a**efter tiadae
firum **f**oldu, **f**rea allmectig.

"Now should *we* praise heaven's warden,
The Maker's might and His mind's thought;
The work of the glory-Father, how He of each wonder,
The eternal Lord, the origin established
He first shaped for the children of men
Heaven for roof, the holy creator (shaper);
Then the mid-earth mankinds' guardian,
The eternal Lord, afterward made
For men the fields, the Almighty Freer."—(*Translation.*)

Cædmon translates whole *Bible* into verse. Extant poems generally attributed to Cædmon: *Genesis* (a paraphrase of first 22 chapters of Genesis), in 27 cantos or 2935 long alliterative lines. Vastness of Teutonic mind seen in Cædmon. Extracts—"The world *before* creation;" "The fall of the angels;" "Satan's pride and plans." (cf. *Paradise Lost*).

Exodus (585 lines), on crossing Red Sea, and Egyptians.

Daniel (765 lines), first 5 chaps.; men in fiery furnace.

Christ and Satan (733 lines), in 3 parts: *The fallen Angels*, *Resurrection*, *Temptation*. Extract: "Satan's Gloom" when outcast. Contrast to his former pride.

The Lay of the Holy Rood and Runes on Ruthwell Cross.

JUDITH—a splendid vigorous poem ; only last 3 cantos (10, 11, 12) extant. Judith slays Assyrian Holofernes. Anglo-Saxon poetry and Hebrew poetry compared—both peoples entering into new land. Contrast in Cædmon's and old heathen poetry. English poetry always religious.

Cynewulf (785 A. D.), greatest English poet before Chaucer; was bishop of Lindisfarne (?); at first a rich minstrel, plundered by Danes ; Cynewulf's Conversion and Dream. (Cf. Cædmon's, Constantine's, St. Paul's.)

Cynewulf's *Riddles*—89 short, bright, convivial poems. *The Wanderer* (?) sweet, mournful lyric of 115 lines. *The Seafarer* (?), 124 lines, shows Saxon yearning for the "briny deep," "whereon he made his home."

Christ's Descent to Hell (in 137 lines)—to free spirits in prison. This was a common theme with early poets.

Cynewulf's five great epics: (1) *Christ* (1695 lines, in 22 cantos), a devout epic on Christ ; full of beautiful passages, describing His three-fold coming (Birth, Ascent, Advent). Extract: "In the Kingdom of Heaven :"

"Fatherland supernal ! thou shalt stand secure,
And thy joys eternal sinless aye endure.
There they sing the Saviour, Lord of love and life,
Girt around with glory, freed from care and strife.
With hosannahs welcomed, and as God revered,
Troops of glistening angels to their Lord endeared.
Leader of the nations to the realms of light,
Ever and for ever live they Thy delight.
The Almighty Father hath all power on high,
He the legions holy ruleth in the sky.
There is song of angels, raptures of the free,
And the dearest Saviour there they ever see ;
He is to His ransomed fairer than the sun,—
Each and all He bought them, He their triumph won.
Love of the beloved, life without a death,
Throngs of men immortal in eternal youth !
Hosts of heavenly armies, health without a scar,
Rest for all the righteous, peace without a war
Kingdoms of the blessed, day without a night,
Joy without a sorrow, glory full and bright.
Peace with friends forever, envy all unknown,
Loving without hatred, saints around the throne !
Thirst and hunger are not—in that happy land,
Pain and sleep and sickness—enter not its strand.
There the burning sunbeam smiteth not by day ;
No complaint nor mourning, coldness nor decay.
But the radiant cohorts, in resplendent throngs,
Aye and everlasting—with their harps and songs,
Laud the king in glory, loud his virtues sing—
While the worlds around them with hosannahs ring !"
Robinson's version. Air, "Onward, Christian Soldiers."

(2) *St. Andreas* (1725 lines in 11 cantos), describing the Missions and Miracles of St. Andrew. (3) *St. Guthlac*

(1353 lines, in 12 cantos), life of English Saint, Guthlac, who died near Cambridge in 714 A. D. (4) *St. Juliana* (731 lines extant), death of Juliana for refusing a heathen lover. (5) *Elene* (1321 lines in 10 cantos), a grand poem on finding of real cross by St. Helena—mother of Constantine the Great (born at York); at end of *Elene*, his last great poem, Cynewulf interweaves the eight Runic letters of his name, as he also did in *Christ* and *Juliana.*

Alfred the Great (849–901). His education; travels (to Rome); low state of English learning and self-respect; Alfred's wars with Danes; his defeat (cf. Bruce); refuge in shepherd's hut; truth of the cake burning; his plans, battles, victories at Wedmore (A. D. 878); mildness to foes (cf. Gen. Grant).

Alfred's reforms: His mind not creative, but reconstructive. He restores external and internal peace to England; restores *good old laws* (of Ethelbert, Ine, etc.); restores English Army and Navy; his three divisions of men able to bear arms; restores religion and church discipline, and makes education compulsory. He founds schools, in country and at court; he invites learned men from abroad (John of Corvey, Asser of Wales); divides day in 3 parts.

Alfred as writer and poet: His *Handbook* for household affairs (a Diary) lost! (cf. "Pepys," "Evelyn"). Alfred's literary works all translations from Latin: (1) His *Universal History* from Orosius a Spaniard; Alfred's additions—two chapters on North Europe as discovered by Captains Ohthere and Wulfstan. (2) *Ecclesiastical History of English People* from Ven. Bede; importance of this book in naming of "Eng-land." Cf. "America" from Amerigo Vespucci's book. (3) *Consolation of Philosophy* (translated by Alfred into prose and verse), from Boëthius ("the last great Roman"). Life, death (524 A. D.) canonization of Boëthius under Theoderic the Great. Alfred's translations, free: translations in general—true to letters, words, spirit, or fame of author, which? (4) *Gregory's Pastoral Care* from Pope Gregory; copy sent by Alfred to every bishop. Alfred's helpers.

Alfred, Charlemagne and Peter the Great. Alfred's sole aim: the advancement of his people in goodness; Alfred "the father of English learning"; his success and personality.

The Venerable Bede (672–735), his life at Jarrow on Tyne. His *learning* (all knowledge of his time); his *teaching* (600 regular students daily); his *writing* (45 works in Latin on all known subjects); his death, while translating John's Gospel into English.

Abbot Aelfric (†1016) of Ensham near Oxford; translated *Bible*; wrote alliterative prose *sermons*, *homilies*, etc. Decay of English prose. *Leechbooks*—prose works on medicine by various authors.

QUESTIONS.

1. State something of the life, times and inspiration of the first known English poet; and name the poems attributed to Cædmon.

2. Write what you know of Cynewulf; and name the poems you think he wrote.

3. State some of the services Alfred rendered to his people, and his claims to the title "Great."

4. Give the literary works of Alfred, naming the authors from whom he translated.

LECTURE IV.

Norman Conquest.

Greatest crisis in England's history. Its causes: internal feuds and weakness of England's kings—cf. Ethelred, *the Unready*, "buys off" the Danes,—massacre of St. Brice, 1002 A. D.; Edward, *the Confessor*, his monkish rule and choice of Normans; Harold's family-quarrels (his brother Tostig and the Norse fight him at Stamford Bridge, Sept. 25, 1066). William the Conqueror lands and wins at Hastings, October 14, 1066.

The Normans (North-men) at home in Norway, etc. "Rollo, the Ganger;" his piracy and retreat at "Viken"—hence "Vikings;" he attacks France 876 A. D.; takes Neustria (Normandy) in 912. "Homage" to French King!

Nations not ruined by external foes but by home corruption—cf. Babylon, Carthage, Judea, Greece, Rome, Turkey.

Results of Norman Conquest: debasement of Saxons; their struggles for freedom; their heroes persecuted: Waltheof, Hereward; English language choked, literature killed; Saxon god "Woden" (worshiped on Wednesday) degraded to a freebooter as "Robin Hood" (becomes Robin Goodfellow with Saxon peasants).

French (Norman) rhymes, minstrels, jougleurs (jugglers), chroniclers, overrun England; French priests fill English churches.

Celts rejoice at Saxons' defeat, and dream of independence. Rise of poems on Celtic *Prince Arthur and Round Table*—cf. Geoffrey, of Monmouth, (Welsh bishop of St. Asaph) wrote his *Brut* or *Historie of the Britains* in 1130, on "Arthur;"—re-written by Wace 1155 as the *Brut d'Angleterre.*

From 1066 to 1215 (150 years) nothing *written in English;* though other literatures then flourishing—cf. French *Song of Roland*, "Troubadours," Chretien de Troie; German *Nibelungen Lied*, *Parcival*, *Lohengrin;* Icelandic *Eddas.* English language lived on obscure, *spoken* by Saxon peasants.

THE ANGLO SAXON CHRONICLES die out — A unique national record (cf. "Kings" and "Chronicles" of Israel). Chronicles of passing events written (cut) on church tables in old English, began at Canterbury and Winchester about 700 A. D. These entries then written back to Hengist and Horsa (first Saxon invaders) in 449 A. D. Descent of English kings then written back to Cerdic (first king of Wesser, 495 A.D.), then back to Woden, then to Adam. Latest entry in *Winchester Chronicle*, 1001 A. D.; latest in *Abingdon Chronicle* 1066 (report of Battle of Hastings); latest in *Canterbury Chronicle* (for South England) 1070; latest in *Worcester Chronicle* (for Midlands) 1079; last entry and close of *Chronicles in Peterboro* (half written in English, half in Latin) 1154. Many poems in these chronicles, cf. *Battle of Maldon Brunanburg*, etc.

ANGLO SAXON LAWS altered. First *written* English contained in old laws—from 600 A. D., onward. *Laws of King Ethelbert* of Kent (fourth king from Hengist) 600 A. D.; 90 chapters exist on fines to God, church, bishop; theft from bishop or king, eleven-fold restitution; from cleric three-fold. Every man had price, and every limb; samples. *Laws of Hlothar and Eadric* of Kent, 680 A. D.; 16 chapters, slander and beer laws. *Laws of Wihtraed* of Kent, 700 A. D.; 28 chapters—church gaining prestige over kings. *Laws of Ine* of Wesser, 690 A. D.; 76 chapters on church and state—(the language gets now more literary, entries more full). *Laws of Offa* of Mercéa (Middle England) 796 A. D. lost. *Laws or Dooms of Alfred* 900 A. D.; prefaced by *Ten Commandments*. Contrast in laws of England and Juda (human and divine). These old laws at basis of modern English and German jurisprudence—continuity in all things.

Change in England's language—the old pure Saxon overlaid with Norman-French. Saxons made hewers of wood and drawers of water to their Norman conquering lords. Saxon peasants and serfs retain Saxon names for things they tend and serve; Norman lords give French titles to same things served up—hence two words often in English for same object—cf. *calf* Saxon, but *veal* French; *ox* Sax., but *beef* Fr.; *sheep* Sax., but *mutton* Fr.; *deer* Sax., but *venison* Fr. Norman rule is also reflected in French words for dignity and office: *sceptre*, *throne*, *royalty*, *prince*, *duke*, *treasurer*, *palace*, *castle*, (except *king*).

But words for tools, labor, etc., are Saxon—*spade*, *hoe*, *plough*, *harrow*; *cow*, *horse*; for nature: Saxon *heaven*, *earth*, *sun*, *moon*, *star*, *sky*, *summer*, *winter*, *heat*, *cold*; also words for home life remained Saxon, as *father*, *mother*, *child*, *house*, *home*, *hearth*, *bed and board*, *bacon* (sole Saxon meat !)

Compromise between English and French gradually effected. Grammar remained English; and French words were Englished by losing foreign accent (cf. honeúr, royál, faveúr, etc.). French verbs take English endings in *ed* (become regular), while English verbs drop their Teutonic endings (in *en*, *eth*, etc.), and English nouns drop Teutonic plurals (in *en*, *as*, etc.), and take French plural form in *s*.

Union of French and English tongues hastened by loss of English possessions in France under John in 1204 A. D.

French and English brought *face to face in England* began to grow together; barons, church, serfs, banded against kings and forced John to sign *Magna Charter* in 1215.—This was the birth of new epoch in constitution, in language, and in literature. The foreign wars of English kings, where Norman baron, Saxon bowmen, Welsh lancers, fought side by side at Crecy (in 1346.) Poitiers, Agincourt, etc., welded all into one people, one tongue, one blood.

Song of Monks of Ely, 1166 A. D., first rhymes in English since 1066:

Merie sung the monks in Ely!
As Canut the king rew thereby;
Row knightes nearer the land,
And hear ye these monkes' song!

Layamon's Brut (1205 A. D., 32,000 alliterative lines, only some 50 French words), the first new English poem; it blends Saxon and Celtic legends together, a sign of the blending races.

The Ormulum (1215 A. D., 80,000 lines), a paraphrase of the church service "This boc iss nemmed Ormulum For that Orm it wrohhte"—Orm, a Danish parson. Norse and Danish influence in English tongue and poetry.

Ancren Riule (1220 A. D.); *The Bestiary* (1230); *Owl and Nightengale* (1250); *Havelock the Dane* (1250); *King Horn* (1250); *Guy of Warwick* (1270?); *Bevis of Hampton* (1280), etc., etc. Robert of Brune (1300 A. D.); Richard Hampole. Wiclif, born 1324; Chaucer, born 1328; Langley, born 1332.

QUESTIONS.

1. State briefly some of the causes of the Norman Conquest and its immediate effects on English literature.

2. Show some of the important changes made in our language by the conquest.

3. State some of the main causes which led to the welding together of Normans and Saxons (and other races) in England, also some of the results of this amalgamation.

4. Write out a list in chronological order of the chief works written in English from 1066 to 1300 A. D.

LECTURE V.

JOHN WYCLIF (1324–1384), student and professor at Oxford. His *Divine Dominion.* His political activity; friend of Gaunt. The two Popes. Silenced from Teaching. Wyclif and the four "Orders." Peasants' War—Cade and Tyler. Wyclif retires to Lutterworth parish; his "Poor Priests." Council at Blackfriars. Wyclif's *English Bible;* his *English Sermons, Tracts, Pamphlets.* Wyclif "Father of English Prose."

WILLIAM LANGLEY (1332–1399), born in Salup; schooled at Malvern, lived at Cornhill, London. His *Book of Piers' Plowman,* in 1362, 1377, 1392, treats of misery of the poor; a strong and powerful poem in two parts: (1) *Vision of Piers the Plowman,* in a *Prologue* and seven *Passus;* (2) Vision of *Do Well, Do Bet., Do Best,* in 3 prologues and 10 *Passus.*

JOHN GOWER (1330–1408), wrote *Confessio Amantes* (in English), *Vox Clamantis* (in Latin) and *Speculum Meditantis* (in French).

Geoffrey Chaucer (1328?–1400), "Father of English Poetry," son of John Chaucer, a London vintner; a court page to prince Lionel, 1356–59; joins Edward III.'s army in France, 1359; a prisoner at siege of Retters; ransomed for £16; lost for six years. Attached to court 1370–80; sent by king (Richard II.) on seven missions—to Genoa, Florence, Flanders, France, Italy. Comptroler of customs of London from 1381–1386. M. P. for Co. Kent in 1386, got eight shillings a day wages as member; a witness before Parliament on Sir R. Scrope's family arms in 1386, Chaucer gave his age as "forty and a bit!"

Chaucer befriended by Duke of Lancaster, Richard II., and Henry IV. Married "Phillipa," a court lady. Made Pilgrimage to Canterbury (1388?). Appointed clerk of king's works at Westminster 1389, at Windsor 1390.

State of English language and literature very unsettled in Chaucer's day. "He made the English language." Cf. Caxton's story of dialects. No standard language or literary model in England; necessity for models—continuity in art,

literature, history, etc. Chaucer looks abroad for models—to France, Italy, Rome.

Three influences seen in Chaucer's writings: (1) French, (2) Italian, (3) English.

(1) Chaucer's poems, first on French models: *Romance of the Rose* (22,000 lines). Chaucer's translation of this poem lost? (Its French authors: G. de Lorris, 1230, and J. de Meung, 1280.) The original poem a satire on all classes—women, priests, and foibles of the age, but very learned and popular. Chaucer's *Book of the Duchesse* (1369) —immortalizing the life, virtues, and "death" of the fair, white Duchess Blaunche, wife of Duke of Lancaster and mother of Henry IV.

(2) Chaucer's Italian missions and his Poems on Italian Models. The Renaissance in Italy: Dante (1265–1321), Petrarch (1304–1374), Boccaccio (1313–1375). "The Great Etruscan Three"—their different influences on Chaucer. Chaucer's *Life of St. Cecilia; Boethius' Consolation of Philosophy; Parlement of Fowls* (on Richard II.'s wedding); *House of Fame* (effects of Dante), beautiful poem.

(3) Poems on English Life—*Canterbury Tales* (1388–1400 A. D.): Twenty-eight pilgrims meet with Chaucer at Tabard Inn, on way to Becket's tomb at Canterbury; appearance of pilgrims; Chaucer a face and character painter. The Host, Harry Bailey, joins pilgrims if each tell two stories going and two returning. A canon and his servant (who soon leave) join pilgrims, making 32 in all.

Chaucer's idea: to bring together a company representing all classes in free concourse; hence *Canterbury Tales* form lasting portrait of mediæval "merry England." *Very highest* and *very lowest* classes (lords and beggars) absent.

Chivalry is represented by *The Knight* and his son, *The Squire;* country gentlemen, by *The Franklin;* learning, by *The Student of Oxford, The Doctor of Physic, The Sergeant of Law;* church and clergy, by *The Monk, The Friar, The Pardoner, The Sompnour, The Parson,* and *The Canon;* sisterhoods, by *The Prioress* with her *Nun* and *Three Priests;*

agriculture, by *The Plowman;* trade and commerce, by *The Merchant*, *The Haberdasher*, *The Weaver*, *The Miller*, *The Carpenter*, *The Dyer*, *The Tapestry-maker* with their *Cook;* seafaring, by *The Shipman;* society and travel, by *The Wife of Bath;* literature, by *The Poet* (Chaucer), and entertainment, by *Harry Bailey*, *Host* of the Tabard Inn.

Chaucer's plans inspired by Boccaccio's *Decamerone*, and Langley's *Vision of Piers' Plowman* and "the field full of folk," beginning their pilgrimage to "Saint Truth." But Chaucer's plan never completed. The return journey from Canterbury not described; and only 24 Tales told—(all on journey out) and many of them fragments.

The Knights' Tale ("Palamon and Arcite); *The Sergeant of Law's Tale* ("Custance"); *The Wife of Bath's Tale* ("In Arthur's days and what women most desire"); *The Student's Tale* ("Griselda"); *The Pardoner's Tale* ("How three drunkards found death"); *Nun's Priests' Tale* (Cock and Fox).

Chaucer's last poem—BALLAD ON TRUTH.

"Flee from the press and dwell with sothfastness,
Suffice thee thy good, though it be small,
For hoard hath hate, and climbing fickleness,
Press hath envy, and wealth is blind over all.
Savour no more than thee behové shall;
Rede well thyself what other folks canst *rede* (*counsel*)
And truth thee shall deliver, it is no dread.

Pain thee not each crooked to redress
In trust of hire that turneth as a ball;
Great rest stands in little business;
Beware also to spurn (*kick*) against a nail,
Strive not as doth a crock against a wall.
Daunt (*curb*) well thyself that dauntest others deed
And Truth thee shall deliver, it is no dread.

What thee is sent receive in buxomness,
The wrestling of this world asketh a fall;
Here is no home, here is but wilderness,
Forth, pilgrim! forth, best out of thy stall!
Look up on high and thank the God of all;
Waivé thy lust and let thy ghost thee lead
And Truth thee shall deliver, it is no dread!"

QUESTIONS.

1. State briefly the main known events in Chaucer's life.
2. Mention Chaucer's chief literary contemporaries in France, Italy, and England.
3. Give a list of Chaucer's works, and state the different influences he followed, and why?
4. Give a description of the origin, plan, pilgrims, place, date, object and manner of the *Canterbury Tales.*

LECTURE VI.

The 200 years between Chaucer and Spenser most important for world—cf. Renaissance, Reformation, Printing, Copernicus, Columbus, Cortes, Gunpowder, Mariners' Compass.

English Literature weak from wars of Roses and religion. Poets of Chaucer's School, in England: Occleve († 1420), Lydgate (1460), Skelton (1529), Barclay (1552); in Scotland: James I († 1437), Henryson (1508), Dunbar (1520), Douglas (1522), Lindsay (1557), *A Satire of the Three Estates* (1535), first practical English play.

Modern Group: Sir Thos. More († 1535), *Utopia;* Wyatt (1542) and Surrey (1547) introduced *Sonnets* on Italian model. Sidney (1586) his *Poesie* and *Arcadia;* Sackville (1608) his *Ferrex and Porrex* (1561), first English tragedy (cf. *Lear*).

Edmund Spenser (1552–1599) at Merchant Taylor's School; B. A. Pembroke Col. Camb. 1573, M. A. '76. travels abroad; writes *Shepherd's Calender* (1580) in 12 bks. for 12 months, as "Colin Clout"; Sec. to Lord Grey, (Gov. of Ireland,) 1380. Remains in Ireland twenty years. Gets Queen's pension of £50 in '91, also grant of 3000 acres and Kilcolman Castle from forfeited lands of Lord Desmond, Cork Co. Kilcolman burnt and Spenser driven back to England; buried in Abbey. Spenser's "Complaints" in 1591: *Ruins of Time* on death of Sir P. Sidney; *Mother Hubbard's Tale*, on Fox and Ape, who went a begging as "Soldiers"; *Petrarch's Visions*, *Bellay's Visions* in 1595. *Epithalamium* on his own marriage; *Sonnets. Love and Beauty. View of State of Ireland* (prose). Sonnet 88.

Faerie Queene (Bks. 1, 2, 3 in 1590) "In XII books fashioning XII moral virtues; the general end is to fashion a gentleman; I chose Prince Arthur, as most excellent and farthest from envy; I follow Homer, Virgil, Ariosto, etc.; Arthur, before being king, is type of true magnificence or highest virtue." "Twelve other knights, as the XII other

virtues, shall be the subjects of the XII bks." *From Spenser's preface to Raleigh.*

Imaginative and remote nature of *Faerie Queene*—thus representing ideal side of Elizabeth's reign, cf. *Canterbury Tales.*

In Bk. I, First Virtue, *Holiness*, shown in *Red Cross Knight*, i. e. Church of England, i. e. archpb. of Canterbury, i. e. Dr. Grindal. The poem goes from general to typical, particular, official, personal, cf. Shakspere's method. "By Faerie Queene I mean glory of God in general, but in particular our Queen, Elizabeth"—*Spenser's letter.*

Virtues taken from Pato's "Republic," Aristotle's "Ethics" and St. Paul. Immense machinery and scope of *Faerie Queene.* Spenser, a "Poets' Poet." Thought to continue poem in twelve more books on Arthur after he became king —i. e. on world above, but only six bks., or one-quarter of plan carried out.

"Spenserian" nine-lined stanza of *Faerie Queene*, The Red-Cross Knight:

"A gentle knight was pricking on the plain,
Yclad in mighty arms and silver shield,
Wherein old dints of deep wounds did remain,
The cruel marks of many a bloody field;
Yet arms till that time did he never wield.
His angry steed did chide his foaming bit,
As much disdained to the curb to yield:
Full jolly knight he seemed, and fair did sit,
As one for knightly jousts and fierce encounters fit.

The "Faerie Queene" holds her annual feast, and twelve knights undertake twelve virtuous adventures. A clownish young man (new church of England, Red-Cross Knight) begs her to give him some adventure; he puts on armor (Christian's) and is goodliest man in company and frees the Lady Una (Truth), but almost fails till he gets aid from Prince Arthur (Divine grace).

"Ay me! how many perils do enfold
The righteous man, to make him daily fall
Were not that heavenly grace doth him uphold
And steadfast truth acquit him out of all."

"Come, come away frail, feeble, fleshy weight
In heavenly mercies part thou not apart?"

In Book II, Second Virtue, *Temperance*, shown in *Sir Guyon*, i. e. English Aristocracy (?), i. e. Lord Lieutenant of Ireland, i. e. Lord Grey (?). Prologue to 2d Bk. gives reasons for his poem.

"The Bower of Bliss," "Mammon's Temple"; the Wandering Island,—in the Idle Lake; ambition; pictures of life; Guyon failing, Arthur helps.

In Book III, Third Virtue, *Chastity*, shown in *Britomartis* (a lady Knight), i. e. British Maids (Love), i. e. Elizabeth. The personal and particular applications not easily fixed to-day, poem being so metaphorical. Temple of Busiris (who sacrificed all strangers):

> "And all about the walls were hung
> With warlike spoils and with victorious preys,
> Of mighty conquerors and captains strong
> Captived to cruel love and wrought their own decays.
> * * * * *
> And as she looked about she did behold
> How over that same door was likewise writ
> *Be bold, be bold* and everywhere *be bold*," etc.

Britomartis alone succeeds in her ventures without Arthur's aid.

Second portion (Bks. 4, 5, 6) of *Faerie Queene* published in 1596: Bk. 4 on Virtue *Friendship;* Bk. 5 on *Justice;* Bk. 6 on *Courtesy;* Bk. 7 (unfinished) on *Constancy*. *Faerie Queene*, like *Canterbury Tales*, never half finished.

QUESTIONS.

1. Name the important world events occurring between deaths of Chaucer and Spenser, and their effects on literature.

2. Name ten English-writing poets between Chaucer and Spenser, and five of the works written in that period.

3. State briefly Spenser's design in the *Faerie Queene*. From what poets did he borrow his ideas and ideals?

4. Name the Virtues in the first three books and the persons typified. How much of his plan did Spenser complete?

REFERENCE BOOKS.

Some or all of the following books should be read in connection with the course of lectures:

Ten Brink's *History of English Literature*, from earliest times until 1500 A. D.; 2 vols., published by H. Holt & Co., New York; vol. I up to *Piers Plowman*, translated by H. Kennedy; vol. II (Wyclif Chaucer, Earliest Drama, Renaissance) translated by W. Clarke Robinson. Each vol. $1.50

Stopford Brooke's *History of Early English Literature* up to Alfred (871 A. D.), 500 pp., Macmillan & Co., New York, 1892. $1.90.

John Earle's *Anglo-Saxon Literature*, 560 pp., S. P. C. K., London, 1884. About $1.00.

W. Clarke Robinson's *Early English Literature* (Simpkin, Marshall & Co.), London, 1885. $1.50.

E. Mallet's *Northern Antiquities*, edited by Bishop Percy (130) should be read for Lecture II on the "Northern Mythology." (This second lecture can also be illustrated with magnificent views of the northern gods, Walhalla, etc.)

EXERCISES.

Exercises for each week will be found after the outline of each lecture. Any persons attending the lectures are invited to send *written answers* to the lecturer. These answers should arrive fully 48 hours before next lecture. Some *signature*, together with *name of centre*, to which the exercise is to be returned, should be placed at *top of the first page*. All written answers with comments will be returned at the class, when further explanations on the general subject will be made. All are invited to the class whether they send exercises or not.

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